

Bridget Hunt, violin

First Prize Winner

Eckhardt-Gramatté Competition

with

Lydia Wong, piano

**Wednesday, September 28, 1994
at 8:00 pm**

**Convocation Hall, Arts Building
University of Alberta**

Program



Department of Music
University of Alberta

Program

Les Ombres

Elizabeth Raum
(b. 1945)

Sonata in A major, Op. 30 No. 1

Allegro

Allegretto con variazioni

Allegro ma non tanto

Ludwig van Beethoven
(1770-1827)

... and dark time flowed by her
like a river ...

Gary Kulesha
(b. 1954)

Sonata No. 4 for Solo Violin

Allemande: Lento maestoso

Sarabande: Quasi lento

Finale: Presto ma non troppo

Eugène Ysaÿe
(1858-1931)

Sonata in D major, Op. 94a

Moderato

Scherzo

Andante

Allegro con brio

Sergei Prokofieff
(1891-1953)

Tzigane

Maurice Ravel
(1875-1937)

The Canada Council
Touring Office



Conseil des Arts du Canada
Office des tournées

With the assistance of the Canada Council Touring Office.

Program Notes

Les Ombres

Elizabeth Raum

This piece was written specifically for the composer's daughter, Erika, and her friend and accompanist, Rachel Andrist. It is a true duo in that the two parts are equal as opposed to a violin solo and piano accompaniment. The structure is based on the interplay between changing ostinati and melodic line in the two instruments. They seem almost to be flirting with each other, as if the two were engaged in sensual intertwining of melodic motion. The mood as well alternates between agitation and languid release achieved as much through articulation and bowing techniques as through musical line.

There are two main themes, one being a toccata-like theme coupled with a more legato line on the violin, which are reversed after the first statement, and the second being an erotically suggestive melody played by the violin. These, too are reversed. Finally in the end, the violin reverts to the opening theme while the piano continues with the second. They each adhere to their own part until the piano finally seems to become swept up in the spell of the violin until they join at the conclusion. The title, *Les Ombres*, or "Shadows" comes from the imitative qualities of the piece.

Sonata in A major, Op. 30 No. 1

Ludwig van Beethoven

Composed in 1802 this sonata is the first of three written at this time and dedicated to Alexander I, Czar of Russia. The work is divided into three movements which are in the traditional Classical fast/slow/fast format. Beethoven demonstrates the elegance of the violin in the second movement which is unsurpassed in its sheer beauty and elegance of line. The closing movement is a set of variations based upon a simple dance-like melody. This movement replaced Beethoven's original finale which became the finale of his famous *Kreutzer* sonata.

...and the dark time flowed by her like a river ...

Gary Kulesha

Commissioned by the E-gré Competition with the assistance of the Canada Council and the Eckhardt-Gramatté Music Development Fund of Brandon University, composer Gary Kulesha describes his work for solo violin as follows: "The title of this work is taken from the novel by Thomas Wolfe, "The Web and the Rock", written in 1939. Wolfe's novel is a thinly disguised autobiographical account of his early adulthood. This particular line is from a passage in which he describes his central character's sudden deep recognition of the loss of each precious moment of time, an experience which happens to each of us at some point in our development. The work has no real programme, and the title is suggestive more of a mood than of a story. Certainly, the music is intended to be expressive and somewhat dark, reflecting the alternation of passion and philosophical despair that most sentient young people must pass through.

The piece is constructed in four sections, which flow into each other without interruption. The first section begins with a rhapsodic non-tonal statement of the basic idea. This is immediately followed by the same idea "straightened out" into simple G minor, but with a pointillistic atonal accompaniment. The language of the work flows between these two polarities, the clearly tonal centres tending to reflect a more philosophical point of view, and the atonal passages underlining the despair and passion of the work.

A series of pizzicato chords lead to the second section, a violent, arpeggio-based scherzo. The tortured quarter-tones of this section lead to the glissandi which introduce the third section, a cadenza for the solo instrument. The main idea returns harmonized in simple triads, settling deceptively onto a G major cadence before erupting into the agitated and very rhythmic finale.

Although my primary instrument is the piano, viola was my second instrument, and I have always thought of the solo string instruments as being my own "voice" among all the instruments. This has led me to write my most personal music for string and piano combinations."

Sonata No. 4 for Solo Violin

Eugène Ysaÿe

Eugene Ysaÿe was idolized by many as a virtuoso violinist of the late 19th-early 20th century. It was both his playing and his teaching that made him a well-known musical figure in the history and development of the violin. His six unaccompanied violin Sonatas, written in 1923, are the most famous of his compositions and are modelled after Bach's immense achievement, his six unaccompanied *Sonatas and Partitas*. This *Sonata No. 4* from Ysaÿe's set is dedicated to the famous Fritz Kreisler, while the other five also have separate dedications. The first and last movements of the *Fourth Sonata* are truly virtuosic in nature, while the middle movement is based on a repetitive, mournful melody that appears after the opening pizzicato section. Ysaÿe's virtuosic writing reflects his own ability and understanding of the violin yet only recently have these sonatas become accepted into the violin repertoire, particularly as popular competition pieces.

Sonata in D major, Op. 94a

Sergei Prokofieff

This sonata was originally written for flute and piano in 1943. The following year during a summer stay at Perm he rewrote the work for violin and piano and it has since become one of this century's most popular violin sonatas. The first movement of this work is beautifully lyrical in its simplicity. In contrast, the second movement is a lively allegro full of imitation and interaction between the two players. The third movement returns the listener to a more peaceful mood but is abruptly shattered by the raucous excitement of the closing movement.

Tzigane

Maurice Ravel

This piece was written by Maurice Ravel in 1924 as a brilliant showpiece for violin and orchestra. Ravel was working on several works during this period including his famous orchestration of Musorgsky's *Pictures at an Exhibition*. The work itself is divided into two main sections. The first section is unique in its form as it opens with a cadenza for the solo violin. In the second section the piano joins the violin stating the opening gypsy-like theme and proceeds to develop this theme in a set of variations. Ravel demonstrates in this work his extensive knowledge of violin techniques such as harmonics, left hand pizzicato and daring doublestops particularly in the opening cadenza. The work was dedicated to Hélène Bouchard and has remained a mainstay in the violin repertoire.

Bridget Hunt, violin

Bridget Hunt, the winner of the 1994 Eckhardt-Gramatté Competition for the Performance of Canadian Music, will embark on the 10-city Winner's Tour this fall. Originally from Edmonton and Saskatoon, she will become a Torontonion in September when she joins the Toronto Symphony.

Beginning as a Suzuki student, Bridget continued study with private teachers in Saskatoon, Calgary and Sydney, Australia. With the assistance of the Saskatchewan Arts Board she obtained the BMus. degree from Indiana University where she studied under Miriam Freed, and the MMus. degree from New York's Manhattan School of music under Sylvia Rosenberg.

She has appeared as guest soloist with the Youth Orchestras of Saskatoon, Calgary and Sydney; with the Indiana University Orchestra and the Saskatoon Symphony; in Chamber Music Recitals at the Banff School of Fine Arts; and in broadcasts of the CBC.

Lydia Wong, piano

Lydia Wong was born in Hong Kong and emigrated to Canada in 1973. She holds a Bachelor of Music degree from the University of Toronto and a Concert Recital Diploma from the Guildhall School of London, her principal teachers being Boris Berlin, Pierre Souvairan and Pail Berkowitz. On an international level Lydia made her London debut at Wigmore Hall in 1985. A frequent visitor to Banff Centre as both a student and faculty member, Lydia has performed widely as both soloist and chamber musician. She has collaborated with many artists including flutist Susan Hoeppner with whom she has recorded a CD for Marquis Records. She makes her home in Toronto where her husband is a member of the Toronto Symphony Orchestra.

Upcoming Events:

Sunday, October 2, 1994

Convocation Hall

Admission: \$10/adult, \$5/student/senior

Thursday, October 20 at 7:00 pm

1-29 Fine Arts Building

Free admission

Friday, October 21 at 8:00 pm

Convocation Hall

General admission: \$1

Saturday, October 22 at 8:00 pm

Convocation Hall

Admission: \$10/adult, \$5/student/senior

Wednesday, October 26 at 12:10 pm

Convocation Hall

Free admission

Friday, November 4 at 8:00 pm

West End Christian Reformed Church

Admission: \$10/adult, \$7/student/senior

Saturday, November 5 at 8:00 pm

Convocation Hall

Admission: \$10/adult, \$5/student/senior

Sunday, November 6 at 8:00 pm

Convocation Hall

Admission: \$5/adult, \$3/student/senior

Faculty Recital: Richard Troeger, harpsichord. Program will include works by Bach, Handel, Fischer, Couperin, Rameau and Haydn.

Kilburn Memorial Artist Heinz Holliger will give a master class on 20th century performance techniques.

Kilburn Memorial Concert featuring Heinz Holliger, oboe, with Ursula Holliger, harp. Program will include works by CPE Bach, Dorati, Carter, Britten, Viotti, Rossini and Chopin.

Music at Convocation Hall featuring Norman Nelson, violin, with Dianne New, violin; Jonathan Craig, viola; Tanya Prochazka, cello and Dennis Prime, clarinet. String quartets by Wolf, Bartók and Brahms.

Lecturer: Malcolm Forsyth. Guest Host: Richard Moses, Radio Host, CKUA.

Noon-Hour Organ Recital featuring Ken Logan, a graduate of the University of Michigan and professor of organ music at Union College, Lacombe. He will perform solo organ works.

Musica Festiva Series. University of Alberta Concert Choir with Marnie Giesbrecht, organist. Debra Cairns, conductor. The program will feature Durufle's *Requiem*.

Music at Convocation Hall featuring Fordyce Pier, trumpet with Kay McAllister, horn; John McPherson, trombone; Dennis Prime, clarinet; Norman Nelson, violin; Jan Urke, bass; Janet Scott-Hoyt, piano; Shelley Younge, flute; Hiromi Takahashi, oboe; Diane Persson, bassoon, and Tanya Prochazka, cello. Malcolm Forsyth, conductor. Program will include works by Poulenc, Hindemith, Varèse, Casella and Martinu. Lecturer and Guest Host: John Charles, Critic, Edmonton Sun.

Academy Strings Concert. Norman Nelson, director. Program will include works by Stravinsky, Vivaldi and Tippett.

Upcoming Events cont'd.

Sunday, November 7 at 8:00 pm
Convocation Hall
Free admission

Friday, November 18 at 8:00 pm
Convocation Hall
Admission: \$5/adult, \$3/student/senior

Sunday, November 20 at 8:00 pm
Convocation Hall
Admission: \$5/adult, \$3/student/senior

Fri. & Sat., Nov. 25 & 26 at 8:00 pm
All Saints' Anglican Cathedral
Admission: \$10/adult, \$5/student/senior

Friday, November 25 at 8:00 pm
Convocation Hall
Admission: \$10/adult, \$5/student/senior

Mon. & Tues., Nov. 28 & 29 at 8 pm
Convocation Hall
Free admission

Wed., November 30 at 12:10 pm
Convocation Hall
Free admission

Wednesday, November 30 at 8:00 pm
Convocation Hall
Admission: \$5/adult, \$3/student/senior

Friday, December 2, at 8:00 pm
Convocation Hall
Admission: \$5/adult, \$3/student/senior

Master of Music Recital: **Rachelle Ventura**, piano.
Program: TBA

Opera Scenes. Alan Ord, director. Performers are students from Opera Workshop. Scenes from Operas by Mozart, Menotti, Beethoven, Donizetti, and Puccini.

University Symphony Orchestra Concert. Norman Nelson, conductor. Program will include works by Beethoven, Stravinsky and Tchaikovsky.

Tri-BACH concert with Eric Ericson conducting the University of Alberta Madrigal Singers, University of Alberta Concert Choir and Pro Coro Canada in a program featuring works by Alfvén, Olsson, Stenhammar, Sund and Martin.

Faculty Recital: **David Stewart**, violin and **Stéphane Lemelin**, piano. Program will include works by Beethoven, Bartók, Hindemith and Schubert.

Chamber Music Concerts. Performers are students from Music X39.
Program: TBA.

Noon-Hour Organ Recital: Performers are students of the University of Alberta and The King's University College. Program: TBA

University of Alberta Symphonic Wind Ensemble. Fordyce Pier, director. *Contemporary Music on Ancient Themes.* Program include works by Nelson, Kenae, Dello Joio and Margolis.

Stage Bands I & II Concert. Raymond Baril and Tom Dust, directors.
Program: TBA

Please Note: All concerts and events are subject to change without notice. Please call the Department of Music at 492-3263 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).